

DG  
70  
P75 B43

# POMPEI

NEW EXCAVATIONS

TUFTS UNIVERSITY  
LIBRARY



*Gift  
Classics Dept.*

Classical Digest



Digitized by the Internet Archive  
in 2016

<https://archive.org/details/newexcavationsat01becc>

# NEW EXCAVATIONS AT POMPEII



NEW EXCAVATIONS  
AT  
POMPEII

DESCRIBED BY P. BECCARINI

AND

ILLUSTRATED WITH 30 HALFTONES

AND ONE TOPOGRAPHIC PLANE

---

THE MYTH OF DIONISUS

AND

THE VILLA OF THE MYSTERIES



P. BECCARINI  
MILAN-POMPEII

DG

70

P75B43

# NEW EXCAVATIONS AT POMPEII

## I N D E X .

The Street of Abundance .....	7
Reg. I — Ins. VI .....	9
The House of the Criptoportico.....	9
The House of the Frieze of Achilles.....	12
The Fullery .....	15
The Painting of Cibeles .....	16
The Paintings of Mercury and Venus.....	17
The Compitum of the Twelve Divinities.....	18
The Thermopolium .....	21
Pergolas and Cenacles .....	23
The South Front of the Reg. IX - Ins. XIII.....	23
The Paintings of Romulus and Eneas.....	24
The Armoury .....	26
Gladiator Edicts .....	28
The House of Trebium Valentis.....	29
Plan of the House of Trebium Valentis.....	31
The House with the Upper Story.....	32
The Myth of Dionysus .....	37

---



# NEW EXCAVATIONS AT POMPEII

## THE STREET OF ABUNDANCE.

The « Decumanos minor », commonly known as the Street of Plenty, is the longest and most important thoroughfare of the antique city of Pompei. It traverses the city from West to East and along it are lined the fronts of the I, II and VIII Zones, or Regions, on the North side, and of the II, VII and IX Zones on the South side.

It begins at the Marine Gate and skirting, on the right, the Venus Temple and the Basilica or Tribunal, it passes in front of the Apollo Temple, traverses the Civil Forum and leads to the great Thermae or Springs of Stabia, taking here a slight curve; it then passes at a little distance from the Temple to Iside, the Triangular Forum or « Hekatonstylon » and the two Theatres; then crossing the Stabia Street, it will reach in a straight line the Amphitheatre and the opposite Sarno Gate, after the excavation of the remaining hundred metres or so of the course, still covered by the cinders, by the « lapilli », and by the luxuriant vegetation, will have been completed.

It is indeed in this section, beyond the crossing with the Stabia Street, that the Excavations Man-

agement concentrated their attention in order to bring to light further new and precious relics of the antique city of Pompeii and, at the same time, to complete the excavation of a very considerable zone.

Passing through the small door of the wooden fencing which bounds the new section in which the work of excavation is still proceeding, we have presented to our view, on two sides, a long stretch of newly constructed walls, into which open doors, windows and shops, with overhanging balconies and colonnades of the cenacles and pergolas; proceeding step by step, we see superb paintings, vivid as though executed but a short while ago by the artist's brush; they illustrate to us, along with a number of graphite or painted inscriptions, the customs of those times, telling us in a marvellous manner of politics, religion, commerce, in a word of the life of those ancient Pompeians.

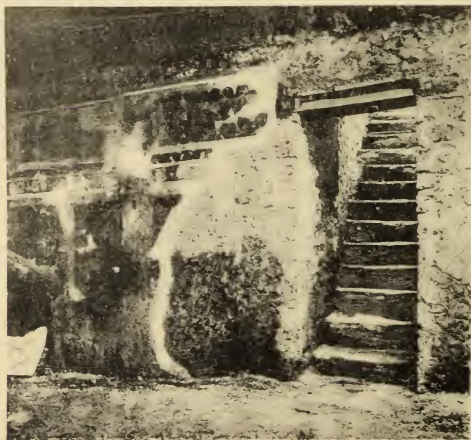
---



LA VIA DELL'ABBONDANZA NEL TRATTO DEI NUOVI SCAVI  
THE STREET OF THE ABUNDANCE



L'ATRIO NELLA CASA DEL CRIPTOPORTICO  
THE HOUSE OF THE CRIPTO-PORCH



L'ACCESSO AL CRIPTOPORTICO  
STAIRCASE AT THE CRIPTO-PORCH

## REG. I. — INS. VI.

Block VI. of Section I. is the first group of ruins — to the right of the entrance, almost entirely excavated — which strikes the attention of anyone visiting the new excavations.

It consists of four different buildings grouped together, the numbering beginning in the narrow street which opens into the Decumanus (High Street) through a gate, where there is also a water tower with a public fountain near the opposite pathway.

### THE HOUSE OF THE « CRIPTOPORTICO ».

The House of the « Criptoportico » belonging perhaps to that Claudius Marcellum, Quinquennial, Patron of Pompeii, to whom was erected a statue in the Triangular Forum, near the Vinicium Palestra. This deduction is suggested from the electoral programme painted over on the socle of the entrance N.<sup>o</sup> 1. Apparently it is the candidate who recommends himself, and he does so in an original manner, adding to his name a part of the first verse of the Eneid.

It says:

MARCELLUM QUIN  
ARM AVIRVM QUE  
CANOTROIAE Q ARM

which might be translated:

*I sing of the arms and of the man  
who with the arms Troy...*

It is to be noted that in the « Criptoportico » have come to light sublime representation of various scenes of the Iliad.

The entrance of the house is flanked by two shops and is distinguished by the N.° 2.

The shop on the left (opening N.° 1) is composed of three rooms: the first is the shop properly said; in it we see, badly preserved, underneath the remains of the staircase, the bottoms of two basins, and, opposite, the remains of a fireplace; in the wall there is a small recess with a small « Lararium ».

The second room, at the back of the shop, to the right, is a small bed room (cubicle) in which remained signs of the place occupied by the bed.

Finally, on the left, is the third room which was used as a workshop and which contains a masonry bench, occupying the entire length of the room. This bench is bordered with tiles and at one end is a large pipe formed of amphoras with the extremities cut off and placed one above the other; it served for carrying away the smoke through a hole which opened into the adjacent lane.

A small opening leads to the space under the staircase of the neighbouring house, where the closet is situated.

The shop on the right (opening N.° 3) has likewise a cubicle at the back of it. From the discoveries made during the excavations it is presumed that this shop was a store in which were sold damaged objects of glass, terracotta, bronze, iron, etc. etc.

A great number of these objects have been collected in a glass-case placed in the centre of the shop itself; amongst them are observed various

kinds of vases in bronze, glass, terracotta; saucepans, pastry moulds; a round bronze mirror, a candelabra, a funnel, etc.

Through the door N.° 2 and the corridor behind it, we come to the tetrastyle atrium, which was, however, previously Etrurian, the addition of four brick pillars being constructed afterwards to sustain and reinforce the roof rafters.

These four pillars which stand at the four corners of the impluvium, are connected between them by a massive « pluteum » in masonry, which rises on the rim of the impluvium itself and gives to the latter the appearance of a large basin. It is interrupted on the south side by the puteal in white marble with godroon ornamentation.

In this atrium are the entrances to three cubicles and a large « oecus », absolutely without adornment, as well as a small masonry staircase, well preserved, leading in the cenacles.

By a small masonry staircase, situated at the back of the peristyle, we descend to the « criptoportico », which may be said to be the most important construction come to light in these last excavations.

It is formed by three long and broad « ambulacra », intercommunicating, and receive the light from the garden through numerous windows opened beneath the ceiling.

It owes its importance, besides to its vastness, to the magnificent decoration which superbly adorns the three « ambulacra » and the various rooms which open on to the « criptoportico » itself.

This decorative scheme, in imitation of an incrustation of speckled marble slabs, is divided in-

to three sections so as to form the socle, the principle field and the frieze.

At equal distance, in front of this false marble decoration, are hermae of yellow marble, with busts of natural color, some male and others female. These hermae are provided with a small phallus which holds suspended a crown with ribbon, from whence depart, symmetrical, two rich festoons of leaves and fruits which connect the next two hermae, suspended in the same manner by the phalli. The «protome» of each hermes has, as a background, a rectangular slab of red marble.

The rectangular fields elongated between these red slabs are painted with eleven small pictures sublimely depicting various scenes of the War of Troy with the names of the heroes therein inscribed.

## THE HOUSE OF THE FRIEZE OF ACHILLES

The house of which the entrance is distinguished by the number 4 we will call «The House of the Frieze of Achilles», as it contains a valuable bas-relief, ornamenting a «cubiculum» (bed-chamber), consisting of an arched niche opening on to the atrium or entrance hall, to the right of the «tablinum» or archives room.

A fillet with a blue background runs under the supports of the small cupola, which is all decorated in the IV. style, in coloured stucco work; this fillet bears — in white stucco relief — illustrations of the principal events celebrated by Homer in the last book of his Iliad.



L'AMBULACRO MEDIO DEL CRIPTOPORTICO  
THE MIDDLE AMBULACRO OF THE CRIPTO-PORCH



LA TERRAZZA E L'ESTERNO DEL CRIPTOPORTICO  
THE LARGE TERRACE UPON OF THE CRIPTO-PORCH

VI.



LA CASA DEL FREGIO D'ACHILLE  
THE HOUSE N. 4 REG. I INS. VI

VII.



LA FULLONICA  
THE FULLERY

The middle of the central portion of this fillet shows the scene of the single combat between Achilles and Hector, in the moment in which the latter fell on his knees, mortally wounded at the throat by the sharp lance of furious Achilles.

To the right is illustrated the scene of the horrible treatment meted out by Achilles to Hector's corpse, dragging it along the ground around the sepulchre of his friend Patroclus, ignominiously tied by the feet to his chariot.

On the left are represented King Priamus and Ecuba, the old parents of valorous Hector, who from the top off a city gate look on with anguish during the combat and the mutilation by Achilles of the fallen hero of Troyes.

The first portion to the left shows old Priamus, who has placed on a chariot a chest containing some very precious gifts; the chariot is driven by Mercurius to Achilles' camp in order to obtain Hector's vituperated corpse.

Finally, on the opposite side we see the arrival of Priamus at Achilles' camp, and whilst the slaves are taking the precious gifts from chariot old Priamus is to be seen on his knees at the feet of the proud Greek hero, humbly begging him to accept the redemptory gifts offered and to release him his son's body, which is still intact, thanks to the protection of the Gods.

The parts of this house which are not of rough construction bear good decorations in the II. and IV. styles; for instance, the «cubiculum» to the right of the entrance, the walls of which bear on a yellow background some decorations in the IV. style. There are also visible in this room traces

of the bed which stood at the end; like the modern ottomans, it had a wooden back and two raised sides, decorated with bone fillet work; the latter is still to be seen.

The «triclinium» (dining room), to the left of the entrance, is also decorated in the IV. style. Here are to be seen large purple rectangles, divided by architectural facings bearing small squares in the centre.

The cubiculum which opens on to the east side of the entrance hall also contains remains of the bed and decorations in the IV. style. This bedroom communicates with the space under the stairs, and a good plaster impression has been made of the lower half of the door leading out to it.

In addition to the decoration, the «Oecus» is also finely paved with a marble incrustation, containing a broad border of white and black mosaic.

The «Tablinum» has naked walls, but the floor is prettily paved. A large window opens on to a second atrium to which access is obtained through the corridor or «fauce».

At the end of the atrium two niches lead into two rough chambers; in the large chamber on the right a large mortar was found embedded in the floor; this mortar was perhaps used for crushing the plaster necessary for repairing the whole of the house, as some of this material is still to be seen at the bottom of the mortar, and heaps of it were found in all the rooms.

In the southwest corner there is a very small room, in which charcoal was deposited, and in front of this room there is a shallow well, covered in.

The left-hand chamber leads into a large Triclinium, richly decorated in the II. style and having a mosaic floor.

## THE FULLERY.

The opening N.° 7, Reg. I, Ins. VI, gives access to a Fullery.

The first room is almost rustic but is rendered interesting by the remains of a press near the left wall; it served for pressing the clothes when washed; hitherto, these presses were known only by paintings, discovered in the excavations of other fulleries.

An atrium follows, the empluvium of which, ulaced a little to the right, is notable for the high parapet in masonry and stucco work painted red, with representations of plants.

To the left of this atrium access is obtained to a square « oecus », the walls of which are decorated in the IV style, as was also the atrium of whose decoration only fragments remain.

By a narrow decorated corridor we now enter the peristyle, in the middle of which there is an open space for the airing of the clothes. Access here from the atrium was gained also by traversing a small room with almost bare walls.

In the background, on a higher plane, in the form of a terrace, are arranged the basins and demonstrate the system of filling and discharging the water after the wasing and rincing operations.

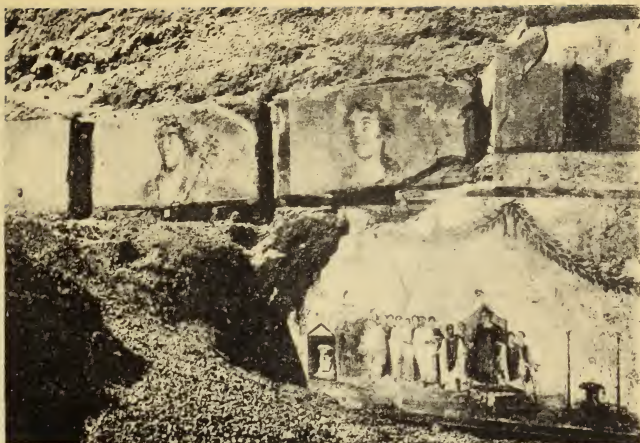
Next to this terrace is a very well preserved closet and a small kitchen with a fireplace and various kitchen utensils, some hanging on the wall and others still on the fireplace itself, as they remained the day of the catastrophe.

## THE PAINTING OF CIBELE.

The picture on the right wall of the shop N.° 1 of the VII Block of the IX Zone, represents a procession in honour of « Cibeles », the great mother of the gods, a divinity of the Phrygia. The heavy statue of the goddess, which had been borne on the shoulders of four men, is now placed on the ground for the carrying out of a sacrifice. The goddess is sitting on a throne; she wears a purple dress, on her head is a golden turreted crown, in the right hand she is holding a « patera » and in the other a long sceptre. The throne is flanked by two small lions. Between two candelabras is seen a cylindrical « ara », from which rises already the flame, on the left is seen a high priest in white vestments, surrounded by minor priests and other ministers of the cult.

The picture is interrupted, towards the extreme left, by a small recess containing the head of a bearded Bacchus.

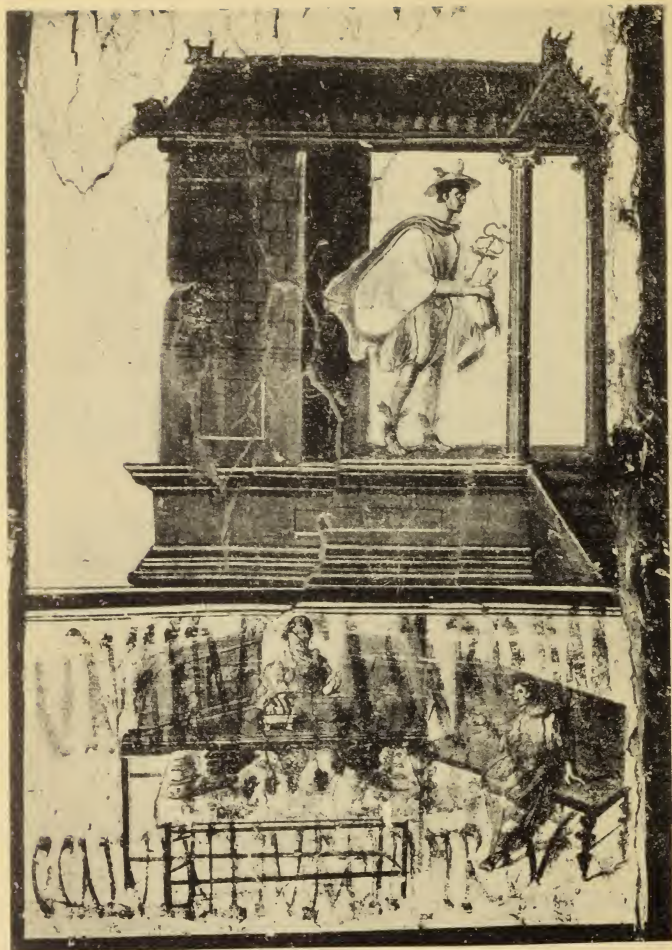
Above, in four rectangular fields, against a background of yellow gold and with a wide purple cornice, executed with great force, are seen, from left to right, the « protome » of the sun, with radiating crown and with the whip (for the steeds of his « quadriga »), Jupiter with Crown and sceptre, Mercury with « petasus » and wand, the Moon with the crescent behind her head and also with the whip (for the steeds of her chariot). Above there is a balcony with the remains of its parapet, very prominent.



LE PROTOMI DI MERCURIO E DELLA LUNA  
THE HOUSE N. 1 REG. IX INS. VII



LA POMPA SACRA DI CIBELE  
THE PROCESSION OF CIBELE PAINTED AT RIGHT HAND OF THE N. 1



IL MERCURIO SULL'INSEGNA DEL TERMOPOLIO  
 MERCURY COMING OUT FROM THE LITTLE TEMPLE

## PAINTINGS OF MERCURY AND VENUS.

The front of the shop N.<sup>o</sup> 7, in the Ins. VII of the Reg. IX, has painted on its sides, two large pictures.

On the left-hand side, we see a small yellow temple, from whose cell issues hurriedly Mercury (as is demonstrated by his flowing mantle); he holds in one hand the bag, in the other, the « caduceus » or wand, on his head is the « petasus » and he has wings to his boots.

Mercury was also god of commerce and therefore it is not at all surprising that we see him often depicted on the signs of shops.

Immediately below is shown, in perspective, the view of a « thermopolius », with a stove and with the counter on which are exposed the wares. On the left of the counter there is also a shop-window and on the right a bench on which is sitting a customer; in the background, behind the counter, is represented a woman who is attending to the sale of the goods.

The large picture on the right represents a superb chariot drawn by four elephants. In it is majestically enthroned the Pompeian Venus, patron goddess of the city. She is wrapped in a very rich blue mantle, the color of the sea out of which the beautiful goddess is born; her left arm is resting on the rudder and against this arm is resting the long sceptre. Of the right arm, bent across the breast, is seen only the hand, the rest being hidden by the mantle. The head is crowned by a high golden diadem and is looking to the left. A Cupid,

dressed in a yellow cloak, on her left side, holds towards her a round mirror whilst with the other it grasps an oar. In the field are flying toward the goddess, symmetrically from right and left, two other cupids, naked, one of them bearing a crown and the other a palm. In the two extremities of the picture, on the ground, is seen, on the left, Fortune on the globe, dressed in a red «peplum», with the horn of plenty and rudder; on the right, a «Genius» in a white dress, with the head veiled and with red foot-gear; also this figure is holding the horn of plenty in the left hand, while the left is holding extended a sacrificial «patera».

Immediately below this picture is a second one, but very low, in which apparently are represented workmen in a Fullery engaged in dyeing, stretching and working cloths.

## COMPITUM OF THE TWELVE DIVINITIES

«Compitum» was the name given to the crossing of two streets; it was a point considered sacred and therefore nearly always provided with religious pictures and an «ara» (a small sacrificial altar) to obtain the protection of the «Lari».

The Lares, divinities of rural origin, protected the houses, the cities and, particularly, the «Compita». The first were called household gods or Penates (*Penati domestici*) and the others public Penates (*Penati pubblici*).

The «Compitum» at the beginning of the XI Block of the IX Zone presents a large painting divided into three sections; in the first are the

twelve Public Penates, the protectors and guardians of the city. From left to right are seen:

I. JUPITER, with the sceptre and lightning, wrapped in a red mantle which covers especially the lower part of the body.

II. JUNO, in a long vestment or casseck with veil and crown; she grasps the long sceptre in her left hand, while with the other extended she holds a patera.

III. MARS, represented beardless, in a short red mantle and green breastplate with winged helmet having a wide brim; he grasps the spear with uplifted right hand, and with the left holds the round shield.

IV. MINERVA, wearing a long peplum and mantle, has the head of Medusa on her chest; on her head is the Corinthian helmet; her left hand is resting on the spear while with the right hand extended she holds a patera; against her right leg leans the shield.

V. HERCULES, slightly bearded, naked but for the skin of the nemean lion suspended to the left arm and a baldric slung over his shoulder; he extends with the right hand a patera and grasps the club in the left.

VI. VENUS, in peplum and white veil; she is accompanied by Cupid who protrudes his head from the right shoulder.

VII. MERCURY, holds the bag in the right hand, the « caduceus » or wand in the other and wears an ample dark red mantle.

VIII. PROSERPINA, with the characteristic « modium », in a dark-red cassock and wide mantle, holds a long sceptre.

IX. VULCAN, also with his characteristic head-

gear which is brimless, «pileus», wears underneath a green mantle, a special red tunic which leaves his right shoulder bare; in his right hand she grasps the hammer.

X. CERES, wearing of course the crown of ears of corn, with a white cassock and mantle also white; in her uplifted right hand she grasps the long torch.

XI. APOLLO, with hair tied into a special knot over the forehead; she is covered by a long dark red pepulum with sleeves and a mantle of the same color; in his left hand he holds the lyre while with the right, grasping the «plectrum», se prepares to play. Behind his shoulders project the bow and quiver.

XII. DIANA, in a short green chiton or tunic, crowned, with the hight sandals of a huntress, holds the bow and quiver behind her shoulders, a long spear in the uplifted left hand and in the outstretched right hand the patera.

Immediately below these paintings there are somewhat confused remains of various religious paintings, executed the one over the other at different times, but all the space is seen covered by electoral programmes which were superposed and which cannot easily be deciphered.

In the section to the right of these twelve gods, is represented the scene of a compitalicium sacrifice.

At the extremes are seen the two Lares, proper to the «compitum», in the act of dancing, and in the centre, in smaller proportions, a marble «ara», at which the «magister vici» and the «ministri vici et compiti» are performing a sacrificial rite.

Below this picture is painted the serpent «Agathodemon», which, forming large spirals with its



LA QUADRIGA DI VENERE SULL'INSEGNA DELLA FULLONICA  
THE GREAT PICTURE OF VENUS POMPEIA



IL COMPITUM DELLE DODICI DIVINITÀ  
 GREAT SACRED COMPITALE PICTURE, ALTAR AND FOUNTAIN XIII.



I PROGRAMMI ELETTORALI  
 ELECTORAL PROGRAMMS

body, approaches a cylindrical altar on which is placed the offering of a pine-cone and two eggs, to propitiate it and to avert the evil eye.

Against the wall, immediately below the « ara » is a real « ara » in masonry, on which were found and still preserved there, the embers of the last sacrifice performed there.

## THE THERMOPOLIUM.

The opening N.<sup>o</sup> 2, Reg. IX, Ins. XI, is the entrance of a Thermopolium which has been rendered interesting by the exhibition on the counter of all the objects found in this place. There are to be noted some bronze vases of slender form and only one handle, which possibly served for measures; other vases of terracotta, amongst them one shaped to represent a fox and another a cock; a few glass vases; a few goblets in terracotta, a bronze funnel, an iron tripod, etc. There is further a bronze lamp with two burners suspended to a horrible being, hunchback and lame and in an obscene attitude, with a number of bells hanging from various parts of its body, which was, in its turn, suspended in some manner to the sales counter; this object was to drive away the evil spirits.

At one end of the counter is a stove with its small chimney, and on the stove is a bronze kettle with its lid, which at the moment of the excavation still contained a liquid remained there since the day of the catastrophe. In the interior of the « thermopolium » there is on the ground a large number of terracotta amphoras, and on the left is seen the

trace of the wooden staircase which led to the mezzanine.

On the outside walls, to the left of the entrance, are to be distinctly read, two notable electoral programmes, painted in red letters. The first runs:

C·LOLLIVM  
FVSCVM DVIR·VASPP  
ASELLINAS ROGANT  
NEC·SINE ZMYRINA

that is: *C. Lollium Fuscum duumvirum v(iis) a(edibus) s(acris) p(ublicis) p(rocurandis) Asellinas rogant nec sine Zmyrina*. This means: Asellina not without Zmyrina recommends the candidature of C. Lollium Fuscum for duumvir having the care of the streets, temples and public religious festivals.

This electoral recommendation made by women may be said to be original and rather strange, especially as it must have been a case of women of light-character who frequented the neighbouring «termopoli» which were haunts of vice and the *rendez-vous* of all manner of people.

Original for the manner in which the letters are arranged, is the inscription on the opposite wall:

LOLLIVM<sup>d v ^ s p or</sup>

that is: *Lollium d(uumvirum) v(iis) a(edibus) s(acris) p(rocurandis) o(ro) v(os) f(aciatis)*; meaning: I pray you to elect Lollium for duumvir for conservation of the streets and of the sacred buildings.



L'ESTERNO DEL TERMOPOLIO  
 TERMOPOLIUM N. 2 (IS. XI REG. IX) WITH ELECTORALS PROGRAMMS  
 XV.



IL BANCO DEL TERMOPOLIO CON LA CALDAIA  
 THE PITCHERS AND BRONZE SMALL BOILER IN THE TERMOPOLIUM N. 2



IL PORTICHETTO DI UN CENACOLO  
THE LITTLE PORCH OF A SUPPER-ROOM IN THE IS. XII REG. IX  
XVII.



LA FRONTE DELL'IS. XIII NELLA REG. IX  
THE SUD FRONT OF IS. XIII AND A FOUNTAIN

## PERGOLAS AND CENACLES.

Over four openings to shops are to be seen, almost entire, two porches; they formed the outside fronts of two « pergulae » or « cenacula ».

« Pergulae » was the name given to the upper floors of the shops, with or without relation with the shops themselves. The « pergulae » not having connection with the shops were generally the habitations of the lower class. « Cenacula », on the other hand, were the upper floors connected with the shops and where, as a rule, dined the shopkeeper.

The first porch, the one on the left, has four pillars; the second of six semi-pillars resting on as many pillars. The small pillars are provided with upright slots into which are mortised the frames for closing and were probably fitted with panes.

The upper room, whose front, on the Street of Plenty, was formed by the first porch, was no doubt a pergola, seeing that direct access thereto was gained by a small staircase, partially preserved, leading from the narrow entrance N.° 2 (Reg. IX, Ins. XII).

A painting on the right wall represents to us Mercury with a beard (a thing which may be said to be a novelty) with the alated boots, carrying the bag and wand, and walking hurriedly to the left. He is shown in a manner obscenely ugly; this was certainly to satisfy the superstitious principle of averting the evil-eye.

### THE SOUTH FRONT REG. IX, INS. XIII.

The opening N.° 1 is the door of a house of which has been preserved only the right pillar, with graceful and simple moulding above and with the cor-

responding trabeation of stucco work, likewise simply and elegantly executed.

Out of this door was coming an horse full harnessed when it was struck down and buried by a stream of muddy lava which flooded the house; its skeleton was discovered with around the remains of its harness.

The opening N.<sup>o</sup> 2 is the entrance to a shop interposed between the two entrances of the house.

The opening N.<sup>o</sup> 3 is a second entrance to the same house; it preserves, as the first entrance, an elegant trabeation of stucco work and offers, in addition, the plaster impression of the two sides of the door, from which we observe that they were closed and studded with iron nails by way of ornament.

## THE PAINTINGS OF ROMULUS AND ENEAS

The opening N.<sup>o</sup> 5, deprived of its upper portion, is the entrance to a house.

The decorations painted on the front of this house and of the following shop, N.<sup>o</sup> 6, is original; it consists in a chess-board with white, red, green and yellow squares, and with a picture on each side of the door.

The picture on the left represents Romulus: he is proceeding to the right, wears a fringed tunic underneath a flowing red mantle; has high boots, carries a sword suspended to the baldric, clutches the spear in the right hand and holds with the other a trophy which rests on the corresponding shoulder.

On the right is shown Eneas fleeing Troy with his father Anchises and his son Ascanio; he has on a

dark-red mantle and holds by the legs his aged father, sitting on her left shoulder. The latter is wearing a tunic also of dark-red color and a mantle of the same color, drawn up to his head; with both hands he grasps the box in which are enclosed the « Penates » of Troy. The little Ascanio is holding the father by the left hand; he is dressed in a tunic, on his head is the Phrygian cap a characteristic head-gear of Asiatic origin, and in his right hand he grasps a curved staff.

Also worthy of particular note is the following inscription found painted on the door N.° 5:

FVLLONES VLVLAM EGO  
CANO NON ARMA VRVM Q

We see here once more an allusion to the first line of the Eneid; but this time it would seem that it has been cited as an expression of the shrieking of the owl for the fullers who called it their protector. It appears that the owl, sacred to Minerva, is made to say:

*« I shriek for the fullers, I sing not  
of the arms and of the man ».*

It is probable that the continuation of the excavation will show to us that this house and the annexed shop, was another fulling and dying shop, the proprietor of which, perhaps a Roman, wished to make known to the passersby, by means of the pictures exhibited, his origin.

## THE ARMOURY.

A very large opening (Reg. III, Ins. III), 6-17 metres in area, the threshold of which, formed by eight rectangular slabs of marble, runs between the two side walls, gives access to a vast square hall measuring well over 72 square metres in area, each side of it being 8.50 metres long. The area is circumscribed on three sides by walls while the fourth side is formed almost completely by the entrance.

Of the three walls, the one on the right is still almost intact, and the one in front is fairly well preserved in the lower part; but very little remains of the left wall.

The socle is divided into ten squares by the pillars and the halfpillars which projected from the walls. These pillars served to support a wooden cupboard which ran all around the upper portion of the walls. It must have been a very elaborate cupboard of very large dimensions, there being found on the spot some gilded bronze bosses which formed the ornamentation.

As a decoration the pillars present candelabras in the form of twisted legs which, above, are divided into two branches carrying two spheres which, in their turn, support a large plate; on this plate an enormous eagle spreads its wings; it is looking upward and appears to give forth its terrible cry.

The ten square fields, on the other hand, have in the centre of each a flying Victory, splendidly executed, each armed with a different weapon and each in a different attitude; alle are armed with the shield, the form of which varies according to the weapon held, that is to say, in relation to the spear, the « gladium », the javelin, the sica, etc.



I VANI N. 5 E 6 DELL'IS. XIII NELLA REG. IX  
THE ENTRANCE OF THE HOUSE N. 5  
XIX



ROMOLO



ENEAS

THE PICTURES OF ROMULUS AND OF ENEAS

XXI.



LA SALA DELL'ARMAMENTARIO  
THE SALOON OF THE ARMOURY

XXII.



LA PARETE DESTRA DELL'ARMAMENTARIO  
THE WALL DECORATED WITH VICTORIES

The majestic front is formed by two pillars constructed with rows of small squares of Sarnese stone alternated with other rows of bricks and lined with a colored plastering of yellow, on which were painted two superb trophies.

These trophies have for their base a red plinth, representing a hill on which is hoisted a tree trunk; at the foot of this tree and attached to the trunk itself, are shown in an artistic heap, shields, helmets, breastplates, tunics, javelins, bows, « gladii », and even an anchor and a wagon, in short all necessary fighting equipment.

The plinth has painted on it a tablet with an electoral programme which recommends to vote for **POPIDIUM**.

It is opined by some that this room was a storehouse for the sale or refurnishing of every sort of fighting arm both on sea and land; but the opinion of the Management of the Excavations, and published in the « *Notizie degli Scavi* », consider it instead destined as an Armoury for the « Pompeian Colony ».

This hypothesis is supported by the fact that this room was not securely closed by solid battens but was defended only by a low wooden gate (as is seen from the plaster impression found), a defence which suggests the constant presence of soldiers on guard.

A small door, one metre wide, of one leaf only, which turned on hinges, the holes for which are still to be seen in the marble threshold, gives access to rooms, the excavation of which is not yet completed. At present are to be seen only three rustic rooms which open into a courtyard in which is a piscina.

## GLADIATOR EDICTS.

The façade of the « House of Trebium Valentis » has painted on it, in large red and black letters, three interesting inscriptions which are gladiator edicts.

The first, painted on the left of the entrance at some distance from the ground, is expressed thus:

CN·ALLEI·NIGIDI  
MAIOVINQ SINE IMPENSA TVBUCA GLADIATORVM SVPVICH POMPEIS GAVELLIVS TIGILLO ET CLODIO SALVTEM TVBIS INSTRVMENTVM MNERIS  
 VALE DVA  
 DIA DIVINO ET FELICE ENJI

which is to be read:

*Cn(ei) Allei Nigidi Mai quinq(uennalis) sine impensa publica glad(iatorum) par(ia) XX et eorum supp(ositici) pugn(abunt) Pompeis Gavellius Tigillo et Clodio sal(utem) Telephe sumna rudis instrumentum muneris ubique va(le) Diadumeno et Piladioni.*

By this edict it is made known that:

Gneo Alleio Nigidio Maio quinquennale, without public expense, will cause to fight twenty pairs of gladiators and their substitutes, Pompeis, Gavellius, Tigillo and Clodio.

The other two inscriptions are on the right of the door and also at some distance up. One of them is expressed thus:

DLVCRETI·SATRI  
VALENTIS FIAMNIS NERONIS CAETANIS AVGVI PERPETVI G & PAR ILLVD LYCRETI VALENTIS FILI  
 GLAD PAR 3 PVCH POMPEIS ET A D NON IO APR VENATIO ET VELA SERVNT

This is likewise a gladiator edict which announces that on the 4th April will fight in the Amphitheatre of Pompeii twenty pairs of gladiators

L'ARMAMENTARIO

XXIII.



IL TROFEO  
THE TROPHIES

XXIV.



UNA DELLE VITTORIE

XXV.



UN'ALTRA VITTORIA

XXVI.



UNA DELLE AQUILE  
THE EAGLE



LA PARETE DI UN CUBICOLO DI TREBIO VALENTE  
A WALL DECORATED IN THE HOUSE OF TREBIUM VALENTIS

belonging to D. Lucreti Valentis, perpetual flamen of Nero, and ten other pairs belonging to the son of D. Lucreti Valentis; it is announced, besides, that there will be a wild-beast fight and that over the Amphitheatre will be spread the « Velarium » as a protection against the sun.

The other, also an edict, runs:

## D E D I C A T I O N E

OPERIS TABVLARVM CN ALLEIO NIGIDIO MAIO POMPEIENSIS IDIBVS IVNIVS

POMPA VENATIO ATHLETAE

VELA ERVNT

NIGRA VA

- scriptor,  
add  
a greeting  
to friends

That is, an amphitheatrical spectacle is announced for the June 18th to celebrate the inauguration (*dedicatione*) of the « opus tabularum » (public registry) in the Forum of Pompei; that the gladiators belonging to Gn. Alleio Nigidio Maio will fight; that there will be a procession (*pompa*), a wild-beast hunt, athletic contests, and that the Amphitheatre will be protected by the « velarium ».

The « scriptor » has painted his name « Ocella » in the O of the word « Dedicatione », and ends with a greeting to his beautiful « *Nigra v(ale)* ».

## THE HOUSE OF TREBIUM VALENTIS.

Passing over the threshold of the door (Reg. III, Ins. II), we find ourselves in an abrupt corridor, the walls of which are unadorned, leading into the Tuscan atrium. On the left opens a cubicle without any adornment, and nearby is the well of a masonry staircase, underneath which the space was used as an « apotheca ». We next come to a neat little cubicle

which has its alcove for the bed, as is indicated by the ceiling to which were suspended the curtains; it is decorated in the II style and presents two small pillars which divide the alcove from the fore space and two others along the wall against which was placed the bed.

At the back of the atrium is the « tablinum », the walls of which are decorated in the III style, and in the opposite wall is a large window which opens on to the peristyle.

The peristyle is formed, on three sides only, by the « ambulacro » which counts eight columns; on the north side stands instead the triclinium in masonry, formed by the three triclinari beds surrounding the table with the round plane of marble.

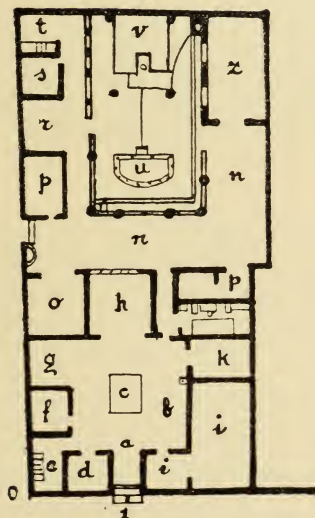
On this table, a disc traversed by a bronze « siphunculus », shows that it served also as a small fountain.

At each of the four corners of the triclinium is a pillar, lined with stucco work, destined to support the « pergola » which protected the guests from the sun when they were reclining on the beds, rendered soft by mattresses.

The garden was ornamented by a semi-circular fountain with a small pillar in the centre, from which issued a vertical jet of water, while twelve other jets issuing from as many « siphunculi » arranged on the rim of the basin, fell into it obliquely.

# PLANE OF THE HOUSE OF TREBIUM VALENTIS

## LEGEND



- 1 Entrance.
- a The Hall.
- b Tuscan Atrium.
- c Impluvium.
- d Cubicle.
- e Staircase.
- f Cubicle decorated in II Style.
- g Alae.
- h Tablinum decorated in III Style.
- i Saloon.
- l Kitchen.
- m The Hall.
- n Ambulacro.
- o Oecus.
- p Baths.
- q Bed-room unadorned.
- r Alae.
- s Apotheca.
- t Small Kitchen.
- u Semi circular fountaine.
- v Triclinium.
- z Rustic large room.

## THE HOUSE WITH THE UPPER STORY.

A single vast house, of which has been restored, in great part, the upper storey, constitutes the front of the Ins. IV in the Reg. III.

This house has two entrances (N.° 2 and 3) and another entrance (N.° 1) for the adjoining shop.

The first room was subdivided with two other very small rooms and preserves, on the left-hand wall, the holes for the brackets, a small recess for the statuettes of the « Lari », or for the lamps, and a number of numerical signs, marked in graphite, arranged in separate groups.

The front of the Block is without adornment but is interesting for the inscriptions and programmes which cover it.

Besides the announcement of a gladiatorial spectacle which is to take place at « Puteoli » (Pozzuoli) are to be read various electoral programmes, as well as an important epigraph in Oscan language, which covers the left wall of the entrance N.° 2 and occupies a space of about two metres in length and one metre high.

About a third part of this epigraph has been lost, owing to the ancients having cut a window in it in order to admit light to the room at the back of it. But from what remains we learn of the existence of a street and a tower called « Mefiria », and of a « Porta Urubla » (Urubla Gate): « three precious particulars of the remote topography of Pompeii ».

And the confirmation of the existence of the « Porta Urubla » and of the street of same name



LA CASA DI TREBIO VALENTE  
THE ENTRANCE IN THE HOUSE OF TREBIO VALENTE XXIX.



IL TRICLINIO ESTIVO DI TREBIO VALENTE  
DINING-ROOM IN THE PERISTYLE OF THE TREBIO VALENTE'S HOUSE



LA CASA COL PIANO SUPERIORE  
UPPER STORY OF A HOUSE IN THE IS. IV REG. III

is also furnished by the electoral programme which is to be read near the door of the shop N.° 1:

CEIO SECUNDUS VINDVM IVIR  
O. V. F. D. R. P. VRUBLANENSIS ROC.

which, translated, reads:

« Ceio Secundus — we recommend to elect duumvir — he is worthy of the public office, the *Urublanensi* beg this of you »; which is evidently the appeal of the *Urublanensi* electors or inhabitants of the « Porta Urubla » district. This « Porta Urubla » cannot be other than the gate which is now called the « Sarno » Gate and to which are approaching the spades of the diggers.

The entrance (N.° 2) introduces us by an abrupt corridor into the atrium which did not have the usual « *empluvium* » and, therefore, was doubtless entirely covered by the roof; against a pillar stands an elegant round marble table with godrooned legs.

On the right and left of the atrium are two stairs; the one on the left been partially reconstructed in plaster from the spaces left vacant by the wood of which it was formed.

The one on the right has been remade entirely in wood and today serves for mounting to the reconstructed upper storey.

This magnificent upper storey is composed of five rooms divided into two small quarters with a separate entrance on the short corridor which unites them.

In front of the head of the stairs opens a room of which but little remains, but it is followed by another which has preserved a large portion of the wall with its decoration; this is composed of a black background, divided into squares, with fantastic architectonic views.

It has besides also been possible to restore a part of the ceiling which also shows square panels and arabesques on a black background, with a marine monster in the centre.

It was illuminated by a large window which looks on the Street of Plenty below.

These two rooms are continued by what was apparently a large saloon, but there remain of it only the roots of the walls.

The second entrance on the corridor leads into a small room with walls formed of large yellow rectangles, with a black socle; from here we pass into a second chamber, the flooring of which in pounded pot sherd is ornamented with small white stones in the form of lozenges. Its walls are decorated in the III style and on the south wall are to be seen the remains of the central baldachin and the picture of the well known representation of « Ariadne abandoned on the Island of Naxos ».

A large window opened in the east wall and looked on to a vast garden like the large saloon in the adjacent apartment.

We now descend again to the atrium.

Here there is also the passage to a small « ambulacro » which flanked on two sides a small garden

which has been restored and gives the entrance to an elegant « oecus ».

This is illuminated by a window which looks on to the garden opposite the « triclinium » and its walls are decorated in the rich IV style. On an entirely black ground are square panels which bear, painted in the centre, flying female figures, and small landscape contained in red circular frames. The frieze, somewhat ruined, exhibits arabesques, and the socle is decorated with plants and other ornamentations.

The « ambulacrum » opens on to the corridor to which access is gained also from the street, by the entrance N.° 3.

This corridor leads to a large rustic room provided with a partition wall, and in the north corner is found the kitchen with its fireplace.

From the rustic room we enter the summer triclinium open to the North and on the East to the vast garden already mentioned, and this garden was doubtless shaded by big trees, seeing that it was possible to take plaster reproductions of the roots, which are left on the spot.

In the « triclinium » the three tricliniary beds are in masonry and encircle the table which stands in the centre of them.

The walls are decorated with large red square panels containing in the centre a suspended crown and a pecking bird.

In addition, quite unique, and indeed most singular, on these walls appeared two inscriptions so moral, as to make one almost change one's opinion regarding the reputation, quite the contrary, which today is universally given to Pompeii.

The first inscription, on the left-hand wall, runs:

....ODIOSAQUE — IVRGIA — DIFFER — SI-POTES  
AVT — GRESSVS — AD — TVA — TECTA — REFER

that is: *...and if thou canst, defer the hateful disputes and turn thy steps to thine home.*

And the other, on the opposite wall:

LASCIVOS — VOLTVS — ET — BLANDOS — AVFER  
— OCELLOS — CONIVGE — AB — ALTERI — VS —  
SIT — TIBI — IN — ORE — PVDOR.

that is: *Do not set thy wanton gaze and flattering eyes on another's wife, let modesty be written on thy face.*

On the right-hand wall is to be read also this further inscription:

ABLVAT — VNDA — PEDES — PVER — ET — DE-  
TERGEAT — VDOS — MAPPA — TORUM — VELET  
— LINTEA — NOSTRA — CAVE.

which seems to be a council and a standing order, given good humouredly to the little slave; it is translated as follows:

*Mind my child that the wave wash thy feet, that thou cleansest the cloth and that our sheets cover the bed.*

## THE MYTH OF DIONYSUS, AND THE VILLA OF MYSTERIES IN POMPEII.

The poetical Dionysian legend sprung forth, among the mountains of Olympus, from the elegiac chant of Orpheus, degenerated with the turn of time and manners into the expression of dissolute craving for sensual pleasures. So it reached us as the exponent of lustful turpitudes; and the representations, usually vulgar, in which appear Satyrs and Bacchantes, the latter under the usurped denomination of Dionysian Priestesses rather confirm us in the opinion that the cult of Dionysus was based on unbridled licentiousness of manners and amusements. Very different, however, was the principle that inspired Orpheus to proclaim the new cult to primitive humanity, Orpheus, the mythical son of Apollo and the Muse Calliope, under the name of Dionysus — BAKKUS — son of Jupiter and Semele.

Orpheus, having lost for ever his beloved Eurydices, whom he had for a short while saved from the infernal powers with his singing, retired on mount Rodope and with inspired accents, well harmonized by his divine lyre, extolled the beauty of chaste affection, the purification and uplifting of the soul from its base origin to the bliss of Olympus. He thus laid the foundation of the ancient religion which from him derived its name of « Orphica ». And to honour the god whose cult it proclaimed, this religion ordered rites and sacrifices that were called Orgies and Bacchanales.

These two words, now-a-days, convey an idea of exaggerated sensual pleasures; they are used to describe luxurious banquets, where excessive intoxication and voluptuousness soon degenerated into obscene turpitudes.

But the word « Orgy », in its greek ethymology, means « divine fury » or that supernatural exaltation which, in the performance of mysteries, excited both priests and adepts of a certain cult. This excitement was particularly strong during the rites in honour of Bacchus or Dionysus; and perusing the description that have come down to us, of Dionysian festivals in Athens and of Bacchanals in Rome, we are led to think that the « divine fury » was not to be ascribed solely to profound mysticism.

The excessive use of drink, that the rite rendered necessary, and the display of depravation by those present as well as by the Bacchantes carousing at the feasts, reached such extremes points, as to engage the attention of the Government of Rome who were forced to forbid, not only the festivals, but the very cult of Dionysus, and even to persecute its adepts. It was thus that the Orphici, being considered members of a scandalous sect and banished by Roman Law, had to meet secretly in order to perform their rites and mysteries, to propagate the cult and initiate new adepts; they gathered in out of the way places, in conventicles, far from populous centres.

These brief remarks on the Bacchic cult are, to some extent, confirmed by the great Villa discovered at Pompeii, outside Porta Ercolanese (Herculanus Gate), very little known, not only to the public in general, but also to many who have visited Pompeii.

Within it a truly marvellous symbolical repre-

sensation of the Dionysian Cult is to be seen; some thirty figures are there, painted full size on the rosy background of the walls of a vast triclinium, and the artist shews them on the plinths of a plan brought well to the foreground, so as to make the illusion complete.

They seem alive and moving in the hall in attitudes so various that, at first sight, we miss their significance and even their inter-dependence. But P. B. Carini's publication, under the title:

#### THE VILLA OF THE MYSTERIES OF DIONYSUS \*

gives an excellent reproduction of the suggestive scene on a large plate, familiarizes us with each single figure explaining in fluid language the symbolism of each action, and partially introduces us into the mysteries of the cult and its megalography.

Dionysus, still adolescent, symbolising humanity not yet evolved, is initiated by the Nymphs to the Mysteries of a new cult which is to uplift mortal beings from abject materialism to the happy knowledge of spiritual good. And the lesson, or better the initiation to the new religion, is accompanied by mystical and symbolical rites, as the offering of a sacred cake all beflowered, presented on a silver tray by a nymph crowned with the symbolic ivy; the purification of hands and the uncovering of the mystical « cista », performed by the Nymph priestess, assisted by other Nymphs, all crowned with ivy; the singing on the lyre by Silenus, Dionysus' master, depicted in an attitude of rapture. And Dionysus, the infant of divine origin, is so impressed by the mysteries of the new cult, that it will take his name; and so humanity, through the performance of the

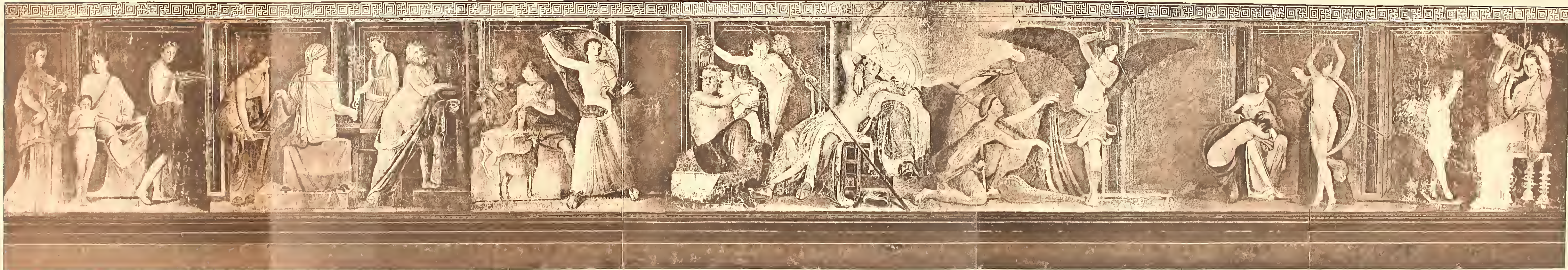
mysteries, will learn that their supreme good consists in this good, in the original conception truly Dionysian, being summarised in mutual love between fellow-beings. Thus would humanity rise from baseness to its final scope: Bliss.

The great symbolic scene continues demonstrating, by illustrations of Dionysus already grown to manhood, softly resting within the arms of Kore, the great mother of happiness, and by the other scenes, of Prophecy, of Temptation, of the Cathartic Dance, that Bliss is not easily attained, but that its attainment requires sacrifices, difficult trials, and notable acts of purification and regeneration in different earthly existences. And the splendid megalography closes with the representation of Tranquillity — the Bliss at last attained by the Soul. The Woman, who symbolises it, is no longer obsessed by vulgar passions; purified and calm, she sits collected within herself, mindful only of her own amendment (she has again donned her austere dress and is setting in order her hair) while Heros, once her tyrant, is now at her feet in the humble attitude of a servant.

---

(\*) For sale at all important book-sellers at L. 10.

GENERAL VIEW OF THE FRESCO IN THE LARGE TRICLINIUM IN THE VILLA OF THE MYSTERIES OF DIONYSUS.



PART I

DIONYSUS READING THE SACRED FORMULA OF THE MYSTERIES OF THE INITIATION WHILE THE PRIESTESS ACCOMPLISHES THE ACCOMPANYING LUSTRAL RITES; THE OFFERING OF FOOD AND FLOWERS ACCOMPANIED BY SINGING AND PLAYING OF SILENUS' HARP

PART II

THE THIASOS; BACCHIC RADIATION IN A PASTORAL IDYLL OF THE DIONYSIANS.

PART III

THE THIASOS CONTINUED IN THE EBRIETY OF THE LITTLE SATYR AND HIS PROPHECY WHICH FRIGHTENS THE, AS YET, UNINITIATED WOMAN.

PART IV

DIONYSUS IN THE ARMS OF FELICITY; SYMBOL OF THE BLISS WHICH THE INITIATED WILL ENJOY.

PART V

THE INITIATED WOMAN, IN THE RITE OF UNVEILING THE REGENERATING SYMBOL, IS MENACED BY A DEMON-ANGEL WHO IS ADVERSE TO THE ENJOYMENT OF HAPPINESS BY HUMANITY.

PART VI

THE INITIATED WOMAN, OVERWHELMED BY THE INFERNAL MENACES, FLIES TO THE PRIESTESS, WHO IMPOSES PURIFICATION WITH THE DANCE.

EPILOGUE

THE INITIATED WOMAN, HAVING ATTAINED TRANQUILLITY, DRESSES HERSELF AGAIN, ARRANGES HER HAIR, AND LOVES HER SERVANT.





# Date Due

<del>JAN 1970</del>		NOV - 8 2007	
<del>MAY 1970</del>			
<del>DEC 18 70</del>			
<del>MAY 1971</del>			
<del>MAY 19 79</del>			
DEC 3 78			
MAY 12 1983			
MAY 11 1989			
MAY 10 1990			
MAY 1 1991			
MAY 03 1992			
.. APR 06 1992			
MAY 30 2001			
MAY 13 2004			

Demco 293-5

DG  
70  
.P75B43

